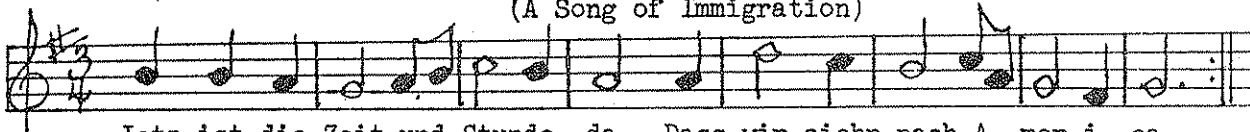


# SONGS, DANCES AND LULLABIES

Many songs which the Germans sang had different versions in different areas. Some of the folk songs have as many as 100 variations or more. Both the melody and words often differ greatly. The original version of this song was written in 1845 by Samuel Friedrich Sautter. The song found its way to all areas where Germans lived and in the nineteenth century became the most common "Auswanderlied" in Europe.

## "JETZT IST DIE ZEIT UND STUNDE DA"

(A Song of Immigration)



Jetzt ist die Zeit und Stunde da. Dass wir ziehn nach A--mer-i--ca.

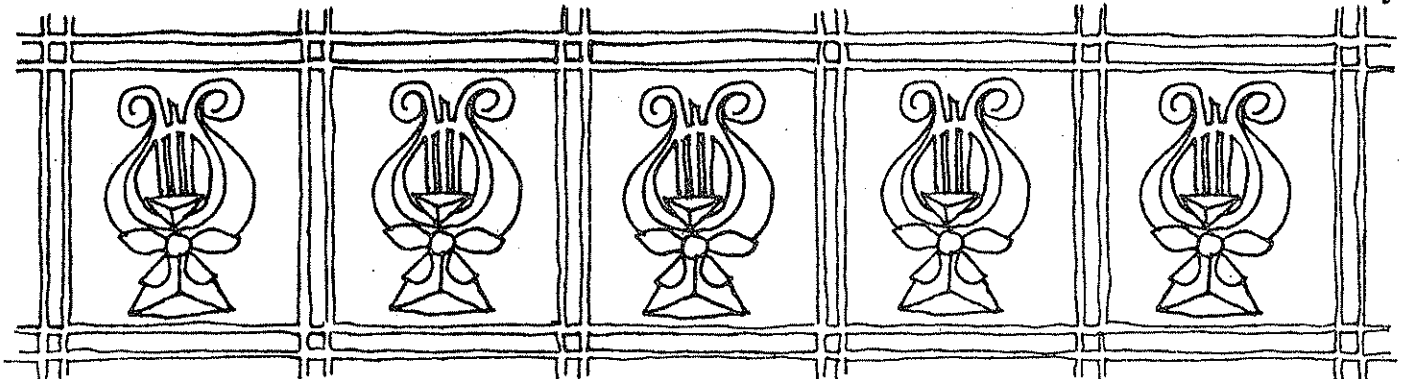
Chorus: Verses 4 and 8



Seid al-le mann-lich, und seid stark, Macht uns den Abschied nicht zu-- hart.

- |  |   |
|--|---|
| <p>1. Jetzt ist die Zeit und Stunde da<br/>Dass wir ziehn nach Amerika.<br/>Viel tausend Seelen geht's dort gut,<br/>Dass tröstet uns und gibt uns Mut.</p>    | <p>The time and hour is now at hand,<br/>We're moving to a foreign land.<br/>Where souls by thousands prosper well,<br/>Dauntless, with tears, we say farewell.</p> |
| <p>2. Die Wagen stehn schon vor der Tür,<br/>Mit Weib und Kinder ziehn wir.<br/>Die Pferde stehn schon angespannt,<br/>Wir ziehen in ein fremdes Land.</p>     | <p>Our wagons loaded stand in a row,<br/>With wives and children we shall go.<br/>Our horses hitched to wagons stand,<br/>We're leaving for an unknown land.</p>    |
| <p>3. Ihr alle die mit uns verwandt<br/>Reicht uns zum letzten mal die Hand.<br/>Ihr Freunde weinet nicht zu sehr,<br/>Wir seh'n uns nun, und nimmer mehr.</p> | <p>To our beloved ones and our kin,<br/>We say farewell, and sigh within;<br/>Weep not so hard that we must part,<br/>It grieves our weary, saddened heart.</p>     |

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"Jetzt ist die Zeit un Stunde Da" (continued)

- |   |  |
|---|--|
| 4. Seid alle männlich, und seid stark,<br>Macht uns den Abschied nicht zu hart.<br>Wir ziehen ja nicht aus der Welt,<br>Auch da ist Gott, der uns erhält. | Be manly and renew your strength,<br>As time goes on, we'll meet at length.<br>We still remain upon this sphere,<br>Where God's protection will be near. |
| 5. Wenn unser Schiff zur See einschwimmt,<br>Dann werden Lieder angestimmt.<br>Wir fürchten keinen Wasserfall,<br>Der liebe Gott ist überall.             | When we embark the ship at sea,<br>We'll join in songs of jubilee;<br>We fear no water and no waves,<br>For God is there and His love saves.             |
| 6. Und kommen wir gen Baltimor,<br>Dann heben wir das Land empor.<br>Und rufen laut "Victoria".<br>Jetzt sind wir in Amerika.                             | When we'll arrive on yonder shore,<br>God's holy name we will adore;<br>We'll shout, when we step on the strand.<br>America, thou blessed land.          |
| 7. Willkommen fremdes Vaterland,<br>Wo sich mein Herz hat hin gewandt.<br>Du Land wo ich geboren bin,<br>Muss meiden und muss weit dahin.                 | Welcome, thou Fatherland afar,<br>Where favored gates stand wide ajar.<br>We now our land of birth disown,<br>We've chosen a home in lands unknown.      |
| 8. Leb wohl du altes Vaterland,<br>Leb alle wohl die uns gekannt.<br>Wir werden uns einst wiedersehn,<br>Dort wo die Friedens Palmen wehn.                | Farewell, farewell, my Fatherland,<br>Farewell, again, my kindred band;<br>Some day we'll meet on heaven's shore,<br>"Neath peaceful Palms forever more. |

The next beautiful song is very popular in every village in Ellis County. There are few German-Russian weddings where this song is not sung. It is always one of the first on the list. Each town in Ellis County has their favorites, but it seems that this song is liked by everyone. It must have been very popular in Germany and in Russia because in those countries there were several melodies used to sing it. Here in America, everyone uses the same melody.

"HERZ MEIN HERZ"

(My Dear Sweetheart)

Handwritten musical notation for the song "HERZ MEIN HERZ". The notation is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody consists of eighth and quarter notes. The second staff begins with a bass clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The lyrics are written below the staves.

Herz mein Herz warum den du so traurig, Und ich bin alle Freuden voll;  
Ei das macht weils cu mir hast befohlen, Das ich kein andres lieben soll.

- |   |   |
|---|---|
| <p>1. Herz mein Herz warum den du so traurig.<br/>Und ich bin alle Freuden voll;<br/>Ei das macht weils cu mir hast befohlen,<br/>Das ich kein andres lieben soll.</p>                              | <p>My dear Sweetheart, why are you so sad<br/>When I am happy and gay;<br/>It is because you have forbidden me<br/>To love any other girl today.</p>                            |
| <p>2. Du liebst ja alle Tag ein andren,<br/>Und ich soll lieben dich allein;<br/>Dass kann ja nicht immer so bleiben,<br/>Es muss einmal geschieden sein.</p>                                       | <p>Yet every day you love another,<br/>And I should love only you.<br/>Don't expect this to remain that way,<br/>Because to me you are not true.</p>                            |
| <p>3. Herz mein Herz schwimmt alle Tag im Wasser,<br/>Herz mein Herz schwimmt alle Tag im Blut;<br/>Ei du bringst mich um mein jung frisch Leben,<br/>Du bringst mich um mein jung frisch Blut.</p> | <p>My heart swims in water every day.<br/>My heart swims in blood, too;<br/>You are robbing me of my young life,<br/>My blood, I give to you.</p>                               |
| <p>4. Da kommt em Vogel angeflogen<br/>Und setzt sich meder auf meine Schoss;<br/>Einen Zettel druch er in seinen Schnabel.<br/>Von mein feinhebchen Gruss.</p>                                     | <p>From afar a bird comes flying<br/>And gently sits down upon my lap.<br/>In his bill he carries a greeting,<br/>With his wings, he starts to flap.</p>                        |
| <p>5. Ach Vogel, flieg nur wieder weiter,<br/>Und nimm den Gruss und auch den Kuss,<br/>Denn ich kann dich heute nicht begleiten,<br/>Weil ich dahir verbleiben muss.</p>                           | <p>Dear bird, fly back to my sweetheart,<br/>And return her greeting and her kiss.<br/>I will not be able to accompany you,<br/>Here, I will remain and live in bliss.</p>      |
| <p>6. Seht ihr nicht die viele schoene Haeuser,<br/>Und auch die schoene Thueren dran;<br/>So begruess mir alle meine Nachbars Deute.<br/>Die bei der Arbeit lustig sein.</p>                       | <p>Don't you see those beautiful houses,<br/>With the best doors in the land;<br/>I send greetings to all my neighbors.<br/>When they work, they're happy, how grand.</p>       |
| <p>7. Wenn ich mir vieles Gelt gesparet,<br/>Dann bau ich mir ein neues Haus,<br/>Mit sieben hundret sieben und siebzig<br/>Fenstern,<br/>Zum obersten schau ich heraus.</p>                        | <p>When I have saved enough money,<br/>I will build a house where I can roam,<br/>With seven hundred seventy seven<br/>windows,<br/>I will look out the highest in my home.</p> |

The Russian Germans have used the folk song through the ages as a medium to tell their stories. This song, though not specifically Volga German, is an example of this method of recording important events in their lives. It tells of the deportment of Germans living in the Soviet Union during the late 1930's. The newer words were set to an old German melody called "Brautlied." The free interchange of words and music is also typical of Volga German folksongs.

"DIE VERTRIEBENEN"  
(The Deported)



- |   |   |
|---|---|
| <p>1. Wir vertrieb'nen Sowjetdeutschen<br/>Sind zerstreut vom Heimatland.<br/>Wo einst lebten unsre Vater<br/>Wo auch unsre Wiege stand.</p>                      | <p>We expelled Soviet-Germans are dispersed,<br/>Far from the home where we did once abide.<br/>The place where our fathers lived,<br/>And mother rocked the cradle at her side.</p>    |
| <p>2. Und am fremden Ort, vertrieben<br/>Weit entfernt vom Heimatland.<br/>Nur noch unsre Lieder blieben<br/>Die als Kinder wir gekannt.</p>                      | <p>We were deported to a strange place,<br/>Far removed from our own native land<br/>And only our beautiful folksongs remain<br/>That we, as children, learned to chant.</p>            |
| <p>3. Die Familien sind zerrissen:<br/>Der eine hier, der andere, dort.<br/>Viele Mutter nicht mehr wissen<br/>Wo Jetzt ihrer Kinder Ort.</p>                     | <p>The families are torn apart,<br/>One is here; the other is there.<br/>Where have they taken our children?<br/>If only the mother knew where.</p>                                     |
| <p>4. Hunger, Elend, Angst, und Kummer<br/>Das war unser schweres Los<br/>Und gar viele unsrer Bruder,<br/>Ruhlen langst im Erdschoss.</p>                        | <p>Hunger, misery, fear, and sorrow<br/>This was to be our sad destiny.<br/>And when many of our brothers died,<br/>The grave is what made them free.</p>                               |
| <p>5. All das haben wir ertragen<br/>Ohne Murren, mit geduld.<br/>Wem auch sollten wir es klagen<br/>Wir Vertrieb'nen ohne Schuld.</p>                            | <p>All these hardships we endured, patiently,<br/>Without grumbling, our tongues stilled.<br/>And to whom could we have complained?<br/>We expelled people, who were without guilt.</p> |
| <p>6. Rechtlos waren wir und Knechte,<br/>Nur zur Arbeit, wie das Vieh.<br/>Und zum Spotte nannt'man uns Schlechte,<br/>"Fritz," "Faschist," auch da und hie.</p> | <p>We were outlawed and lived in servitude,<br/>To cattle at work, we were compared.<br/>And in mockery they called us worthless,<br/>"Fritz," "Faschist," no insult was spared.</p>    |
| <p>7. Doch wir werden nicht mehr schweigen!<br/>Bruder, auf! Nun ist es Zeit!<br/>Unsre Stimme soll erschallen,<br/>Bis da siegt Gerechtigkeit.</p>               | <p>No longer will we remain silent,<br/>Brothers arise! It is time to be free.<br/>Our voices will loudly resound,<br/>Until justice will bring us victory.</p>                         |
| <p>8. Bis wir wieder das erhalten<br/>Was uns Lenin einstmals gab.<br/>Republik und Selbstverwaltung,<br/>In Schul und Haus die Muttersprach.</p>                 | <p>The battle will continue until we receive<br/>The things allowed by Lenin's rule,<br/>Republic, self-government, and<br/>Our mother tongue in home and school.</p>                   |

## LULLABIES

The following "Wiegenlieder" (cradle songs) and "Koselieder" (cuddling rhymes) are only a few of many, many such lullabies that have been sung by Volga Germans for generations. This first lullaby is very popular and has many variations.

Schlof, Kindche, schlof!  
D'r Babe hiet die schof,  
die Mamme hiet die Lammerjer,  
die Moddr sitzt im Kammerje  
naht so scheene Hemmerjer,  
meer aans, deer aans,  
dem aide Bäcker gar kaans...  
D'r Vaddr sitzt im Kawagehaus  
un trink alle Gläser aus...

Sleep, little one, sleep!  
Daddy tends the sheep,  
Mama tends the lambkins,  
Grnadma sits in the little room,  
Sews such pretty shirties,  
Me one, you one,  
The old baker, he gets none...  
Grandpa sits in the tavern  
and empties all the goblets...

This is also a very popular lullaby:

Aja, Aja, kommpaja -  
der Sommer kommt im Maja...  
Wenn die Kinder spielen gehn,  
muss ich an der Wiege stehn...  
Macht die Wiege knick, knack:  
Schlouf, mein lieber Dicksack!  
Dicksack will net schlowe,  
schmeiss mrn hinnern Ouwe,  
hinnerm Ouwe schlouft er net -  
henn mr aach kaan Dicksack net.

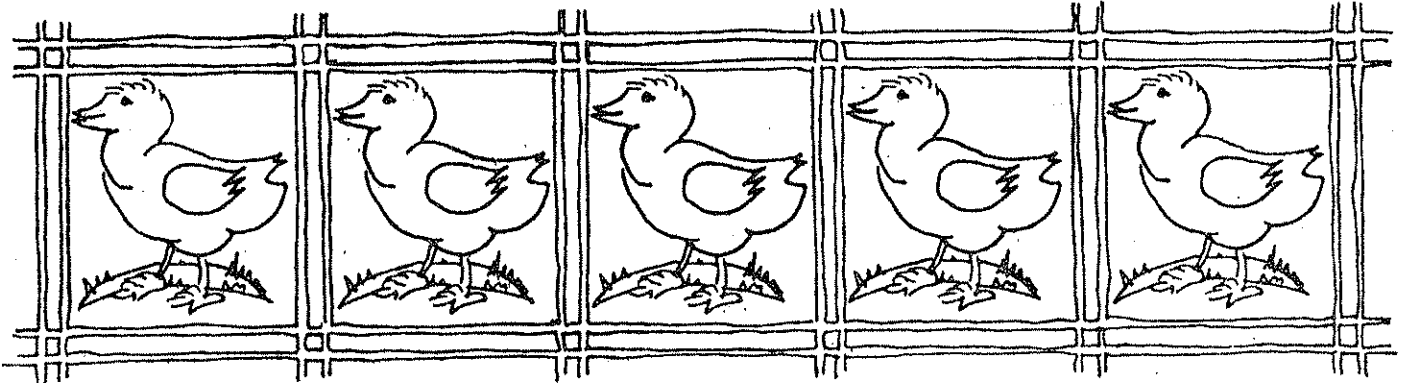
Aja, aja, kommpaja -  
Summer begins in May...  
When the children go and play,  
By the cradle I must stay...  
The cradle goes knick, knock:  
Sleep my little roly-poly!  
Roly-poly doesn't want to sleep,  
We'll throw him behind the stove,  
If he doesn't go to sleep there,  
Then there'll be no roly-poly anymore.

Some lullabies sang of little animals. A baby goose was popular:

Eio popeio, was raschelt im Stroh?  
Die Gänselein gehn barfuss  
und haben keine Schuh.  
Der Schuster hats Leder,  
kein Leisten dazu,  
Kann er dem Gänselein  
Auch machen kein Schuh.

Eio popeio, what's rustling in the straw?  
The goslings are barefoot  
and they have no shoes.  
The shoemaker has leather,  
No shoe-last, though,  
And so he can't make  
that gosling any shoes.

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## GERMAN FOLK DANCES

### "STOPP GALOPP"

(shtop-gal-lop')

#### Formation:

Double circle of partners, man with back to center of the circle facing lady. His right arm is around her waist, her right hand is in his left hand, her left hand on his right shoulder (closed dance position).

#### Action:

1. a. Couples move counterclockwise around the circle to the man's left with 3 galop steps, stopping on the third.  
b. Couples turn clockwise with 4 quick walking steps.  
c. Repeat "a" and "b" three times.
2. a. Partners join both hands and bow arms out to form a little circle. Place left heel forward on the floor and back to place (count 1-2); right heel forward on the floor and back (count 1-2). Couples circle clockwise half way around with 4 steps, to exchange places.  
b. Repeat "a", returning to place.  
c. Repeat "a" and "b".
3. Couples promenade or polka around the circle in open or closed position (16 polka steps).

#### Summary:

1. Galop-galop-galop-pause, turn 2-3-4.  
Galop-galop-galop-pause, turn 2-3-4.  
Galop-galop-galop-pause, turn 2-3-4.  
Galop-galop-galop-pause, turn 2-3-4.
2. Left, back, right, back, turn 2-3-4.  
Left, back, right, back, turn 2-3-4.  
Left, back, right, back, turn 2-3-4.  
Left, back, right, back, turn 2-3-4.
3. Polka.

Variation: To make the dance progressive, the man moves forward counterclockwise to the next lady in the circle on the last 2 polka steps.

## "BUTTERFLY"

### Formation:

Double circle of partners, varsovienne position, facing counterclockwise.

### Action:

1. a. Standing in place, partners put left heel forward on the floor (count 1), then left toe beside right foot (count 2), again place left heel forward on the floor (count 3), then return left foot to place (count 4). Partners look at each other over the lady's left shoulder.  
b. Pivot slightly to repeat "a" with right foot, looking over lady's right shoulder.
2. a. Couple pivots back to face counterclockwise and moves forward with 2 polka steps, beginning with left foot.  
b. While the man continues with 2 more polka steps, the lady turns once around clockwise and under their joined right hands with 2 polka steps (left hands on hips).

### Summary:

1. a. Left heel-toe-heel-place,  
b. Right heel-toe-heel-place.
2. Polka, polka, turn, turn.

### Variation:

To make the dance progressive, in 2 "b", lady turns clockwise and moves to the right of the man behind. This is not authentic.

## "TAMPET"

This dance is perhaps one of the best known German folk dances. There are many variations of Nineteenth Century contra dances and the one here described is of North German origin. An English equivalent is called "The Tempest."

### Formation:

Longways formation 4 couples to a set, man with his partner on his right, sets arranged around the hall wheel fashion or in a column.

### Action:

1. Join hands in the set and circle left with 16 walking steps, then circle right 16 steps to home position.
2. a. Couples change sides within their lines with 4 galop steps. Couple on the right passes in front of couple on the left, and ends by pointing right toe over left foot, and left toe over right foot. At the same time, couple on the left passes behind, and points left toe to the right, then right toe to the left. (see figure 1)  
b. Repeat the same action with the new right couple passing in front.  
c. Repeat "a" and "b" in reverse order, right couple crossing behind and returning in front.
3. a. Center 4 persons in each set form a right-hand star in center of the set and circle right 16 steps; at the same time the corner persons join hands with opposites and circle clockwise. (see figure 2)  
b. Center persons form a left-hand star and walk 16 steps, at the same time corner persons circle counterclockwise. All return to home position.
4. a. Join hands in the line, and walk 4 steps forward and 4 steps backward.  
b. Drop hands and pass through opposite line by right shoulders to meet a new line of 4 and form a new set.



Summary:

1. Circle left, circle right.
2. a. Galop-2-3-4; point, back, point, back,  
b. Galop-2-3-4; point, back, point, back,  
c. Galop-2-3-4; point, back, point, back,  
Galop-2-3-4; point, back, point, back.
3. a. Star right in center and circle on the corner.  
b. Star left in center and circle on the corner.
4. a. Forward and back.  
b. Pass through to the next.



Figure 1.

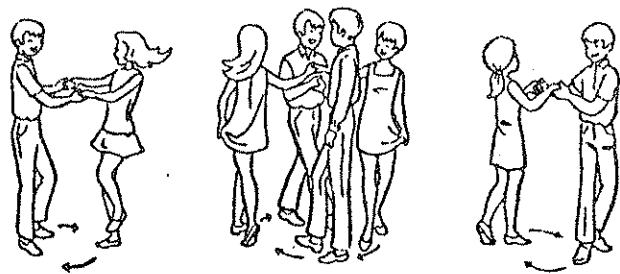


Figure 2.

## "KLAPPTANZ"

(clop-tanz)

This is one of the many variations of the clap dance, which is in some countries called "Finger Polka" or "Wooden Shoes." The words are an English adaptation. Some say the origin of the dance represents a quarrel between husband and wife, hence the stamping of the feet and the shaking of the finger.

### Formation:

Double circle of partners, man with back to center of circle, facing lady. Free hands always on hips in this dance.

### Words of Song:

1. And with your hands go clap, clap, clap.
2. Now with your feet go trap, trap, trap.
3. Your right hand shake, your left hand shake.
4. Now both turn around and don't be late.

### Action:

1. Partners stand in place (4 counts) then clap own hands 3 times to the music, on "clap, clap, clap."
2. Partners stand in place (4 Counts) then stamp feet 3 times to the music, on "trap, trap, trap."
3. Shake right forefinger in face of partner 3 times. (See figure 3).  
forefinger in face of partner 3 times.
4. Partners turn around in place counterclockwise with 4 steps and finish with 3 stamps. As they turn right hands are extended so as to slap on passing. (see figure 4).
5. Repeat 1 and 2 as above, then shake left forefinger, right forefinger, and turn clockwise, slapping left hands.
6. Partners polka around the circle in counter-clockwise direction, using either open or closed position (16 polka steps).

Variation: To make progressive, man moves to his left to a new partner during the pause in the first figure.

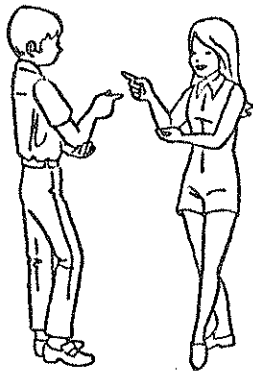


Figure 3.

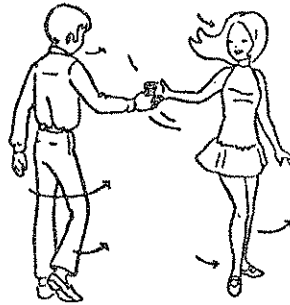


Figure 4.

# "FOEHRINGER KONTRA"

(foer-ing-er)

## Formation:

Square set.

## Action:

On the two introductory measures, bow to partner, bow to corner, join hands in a circle.

### Figure 1: (First Tour)

- a. All circle left with 8 step-hops,
- b. Circle right with 8 step-hops back to place.

## Chorus:

1. a. "Pushcart". Partners face each other and join both hands. They do 4 step-hops counterclockwise to the home position of the next couple; man moves forward, lady backward (8 counts). With first step-hop, swing joined hands inward, and with second step-hop swing them out-ward, and continue in this manner. On the fourth step-hop man turns counterclockwise, lady clockwise and each joins hands with their corner whom they now face. These two now do 4 step-hops clockwise back to their home positions.  
b. Repeat "a".
2. "Grand right and left" once around the circle with quick running steps. When partners meet, they bow. They bow again when they meet in home position (32 counts).
3. a. "Arming". Partners hook right elbows and swing with 16 running steps, clapping own hands on the last step.  
b. Hook left elbows and swing with 16 running steps without clapping.

Figure 2: (Second Tour) Ladies' round. Men stand in place while the ladies walk arm around the inside of the circle, hands on hips, 16 steps counterclockwise, stopping in original places.

Chorus: Repeat as above.

Figure 3: (Third Tour) Men's round. Ladies stand in place while the men walk around the inside of the circle, 16 steps clockwise, stopping in original place.

Chorus: Repeat as above.

#### Summary:

1. a. Circle left,  
b. Circle right.

#### Chorus:

1. Push cart, push cart, push cart, turn,  
Push cart, push cart, push cart, turn,  
Push cart, push cart, push cart, turn,  
Push cart, push cart, push cart, turn.
2. Grand right and left, bow, keep on going, bow.
3. a. Right elbow, clap,  
b. Left elbow, no clap.

2. Ladies' round.

Chorus: Repeat as above.

3. Men's round.

Chorus: Repeat as above

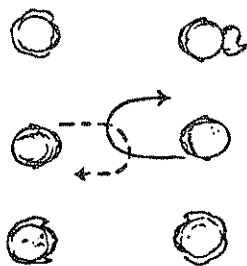


Figure 5.

## "ALFELDER"

This is a traditional folk dance from the little town of Alfeld near Hanover in Germany.

### Formation:

A set of two trios, three people facing three people, one trio clockwise, the other counterclockwise, and the sets arranged to form a large circle around the room, wheel fashion.

### Action:

Use a slow walking step.

1. The set of six people join hands and circle left 8 steps, then circle right 8 steps back to place.
2. Then men (center persons in each trip) hook right elbows and walk around each other 4 steps; then each man meets his right-hand lady, joins left elbows with her and turns with 4 steps; meetshis left-hand lady, joins right elbows and turns with 4 steps; then he moves into original position with 4 steps (see figure 132).
3. Bow to the opposite trio in 4 counts, keep hands joined; pass the opposite trio with 8 steps by bearing to the right and then adjusting to face the new trio; bow to the new trio in 4 counts.

Repeat from the beginning with new trio.

### Summary:

1. Circle left 3, 4, 5, 6, 7, 8,  
Circle right 3, 4, 5, 6, 7, 8.
2. Elbow turn right, left, right.
3. Bow and pass by,  
Bow to the new.

## "DANCE LIGHTLY"

"Dance Lightly was a favorite of North German youth in the 1920's.

### Formation:

Single circle of couples facing in, man with his partner on his right.

### Words of song:

1. a. Dance lightly, hop sprightly,  
Come, let us be gay,  
b. Dance lightly, smile brightly, and sway.  
c. High up in the tree tops sweet voices of spring,  
They whisper, they rustle, and sing.

- Chorus: a. Tra, la-la, la, la-la, la-la-la-la-la-la,  
b. Tra, la-la, la, la-la, la-la-la-la.  
c. Tra, la-la, la, la-la, la-la-la-la-la-la,  
d. Tra, la-la, la, la-la, la-la-la-la.

2. a. Your eyes are so bright and your smile is so gay,  
b. I know now that spring's here to stay.  
c. It's right, dear, to dance and to love in the spring,  
So, let us be happy and sing.

### Action:

1. a. Hands joined in a circle, all do 4 step-rise-swings in place: Step left on left foot, rise on left foot while swinging right leg across (3 counts). Step right on right foot, rise on right foot while swinging left leg across (3 counts). Repeat both.  
b. Step left on left foot next measure (3 counts), close right foot to left foot and at the same time rise up on toes (3 counts), down, next measure (3 counts).  
c. Repeat action "a" and "b" in reverse, starting with right foot.

Chorus: a. Hands still joined, circle left in following manner: Step on left foot (3 counts), step on right foot (3 counts); 6 short running steps (6 counts) beginning with the left foot. (Cue: left, right, run-2-3-4-5-6.)

b. Repeat "a" in same direction.

c. Circle moves to right with same action as in "a"; 2 slow steps, then 6 running steps.

d. Repeat c.

2. a. Partners face each other and join both hands. Action is the same as in 1 "a" and "b" and "c", except it is done in a small circle by each couple.

b. As they execute the step-close-rise of 1 "b", they turn half way around clockwise.

c. Repeat "a" and "b" moving counterclockwise to original place.

Chorus: Action as above. Couples keep hands joined, extend right arms and bend left arms, and come closer together. Take small steps and swing. Starting with the left foot they do: step left, step right, then 6 running steps clockwise, and repeat. Then they reverse by extending left arms and bending right arms to face counterclockwise, and repeat the action in this direction: right, left, run-2-3-4-5-6. Repeat.

#### Summary:

1. a. Left-rise-swing, right-rise-swing,  
Left-rise-swing, right-rise-swing.
- b. Left-2-3, close-2-3, up-2-3, down-2-3.
- c. Right-rise-swing, left-rise-swing,  
Right-rise-swing, left-rise-swing,  
Right-2-3, close-2-3, up-2-3, down-2-3.

Chorus: a. Left, right, run-2-3-4-5-6,  
b. Left, right, run-2-3-4-5-6.  
c. Right, left, run-2-3-4-5-6,  
d. Right, left, run-2-3-4-5-6.

2. The same as 1.



"AT THE INN TO THE CROWN"  
(Catherine's Wedding Day)

This dance is set to the music of a German folk song about Catherine's wedding at the jolly inn "To The Crown." Dance and tune are also known as "At the Inn to the Crown." Words for this folk song, "Catherine's Wedding Day," can be obtained from Cooperative Recreation Service, Delaware, Ohio.

Formation:

Double circle of partners, man with his lady on his right.

Action:

On the introductory music partners face each other and bow.

1. a. Partners clap own hands, then partners clap left hands on left, right hands on right, both hands on both (1 measure each). Clapping is done with a flourish.  
b. They join both hands and circle clockwise with 4 waltz steps.  
c. Repeat "a" and "b".
2. Waltz forward.  
a. Partners join right hands. Man moves counterclockwise around the big circle with 4 small waltz steps, while the lady makes 1 complete turn clockwise under the arch formed by the joined and lifted hands.  
b. They circle as in 1 "b" above.  
c. Repeat "a" and "b".
3. a. Facing counterclockwise, couples join inside hands. Beginning with the outside foot, each does 1 waltz step forward and 1 waltz step backward to place, swinging joined hands up as they move forward and down as they move backward (6 counts).

- b. Partners swing joined hands forward again and let hands go as they turn (man turns completely around to his left, counterclockwise, lady to her right, clockwise - 6 counts).
- c. Repeat "a" and "b" three more times in counterclockwise direction. On the last turn partners turn only half way around, so as to finish facing in a clockwise direction.
- d. Repeat "a", "b", and "c" in clockwise direction (4 times).

Summary:

- 1. a. Own, left, right, both,  
b. Circle-2-3-4.  
c. Own, left, right, both,  
Circle-2-3-4.
- 2. a. Forward, turn under-3-4,  
b. Circle-2-3-4.  
c. Forward, turn under-3-4,  
Circle-2-3-4
- 3. a. Swing forward and back and turn around,  
Swing forward and back and turn around,  
Swing forward and back and turn around,  
Swing forward and back and turn around.  
b. Repeat "a".